

Analysis of Bakhtinian Chronotopes in Dicken's fiction

Abstract

In this poster I will briefly outline the concept in narrative theory of the "chronotope", and then expand slightly on its philosophical framing and consequences for narrative understanding. I will also use brief examples from the Bible to examine how space can become reactive to plot and history, and how time might be rendered spatially; furthermore, I'll enumerate a few examples of chronotopes and give a basic view of how material conditions shape them. Then I will use two examples from Charles Dickens' *Bleak House*, in chapter sixteen, to examine how different locales might be represented spatio-temporally, and then to examine how overlaying this with Dickens' socially-conscious irony can lead to a kind of 'dual evaluation' of certain spaces, with the mind to show how conflicts of value seem to occur even at the localised, paragraph level in Dickens' writing.

Bibliography

Bakhtin, Mikhail Mikhailovich, *Forms of Time and Chronotope in the Novel*, extracts from Blackboard.
Dickens, Charles, *Bleak House*, ed. and intro. by Stephen Gill, (Oxford: Oxford University Press, 2008)
Janiak, Andrew; <https://plato.stanford.edu/entries/kant-spacetime/#IntroPhilosophicalAboutSpaceTime> (Accessed: 24th November)
King James Bible - Book of Genesis (Collins)



Simple introduction: What is a 'chronotope'?

The 'chronotope' is a concept developed by Soviet literary theorist and philosopher, Mikhail Bakhtin. Its central use is as a theory of narrative, functioning as a category-system for comparing how space and time is represented across and within different forms of narrative – albeit primarily novels. Literary time in a chronotope is embodied in a meaningfully concrete form, and facets of physical space – due to ties with time, plot and history – become charged emotionally. Some examples will clarify these ideas their practical, aesthetic instantiations soon enough, where we'll see how space can interact with time dramatically, and how time can interact with space dramatically. I'll be particularly attentive to the effect of style on the reader. Finally, these variations between narratives occur because of changes in material culture, social structure and historical events. It is therefore a 'historical-materialist' account.

Further explanation:

For Bakhtin, like Kant, space and time are "a priori" structuring principles of cognition 'for coordinating everything sensed externally' (Janiak). Bakhtin therefore thinks narratives are intrinsically **chronotopic**, since they represent human experience artistically.

Unlike Kant, Bakhtin says space-time is not "transcendental" – with all the debate that term invites – but 'of the most immediate reality' (Bakhtin, p85). Elaborating this, he wanted to analyse how chronotopes function in 'the process of concrete artistic cognition' (ibid.). Simply put, this immediacy of space-time entails two things for literature:

- (1) Space-time in literature is **mediated mimetically** from actual, historical experience – therefore it alters its representation with historical conditions.
- (2) It is something **aesthetically rendered** to a reader. "Aesthetics" in Greek literally means sensation: chronotopes express feeling and values because of their concrete, embodied quality.

Corresponding Quotes from Bakhtin:

- (1) "The process of assimilating real historical time and space has a complicated and erratic history... Isolated aspects of time and space... available in a given historical stage of human development... have been assimilated." (p.84)
- (2) "In literature and art itself, temporal and spatial determinations are inseparable from one another, and always coloured by emotions and values." (p.243)

Basic Example of Chronotopic Space – The Binding of Isaac:

'And Abraham took the wood of the burnt offering, and laid it upon Isaac his son, and he took the fire in his hand, and a knife; and they went both of them together.' – Genesis 22:8

Spatial determinants

Wood, knife and Isaac:

Operating in narrative progress

Convergent effect

Objects like wood charged with tragic, tense undertones for the reader.

Why?

Dramatic Irony: we know the wood Isaac carries is his funeral pyre. Isaac doesn't.

History and Plot

We know that Abraham must kill and burn Isaac. (22:2)

Basic Example of Chronotopic Time – The Binding of Isaac

'And Abraham rose up early in the morning, and saddled his ass, and took two of his young men with him, and Isaac his son, and clave the wood for the burnt offering, and rose up, and went unto the place of which God had told him. Then on the third day Abraham lifted his eyes up, and saw the place afar off' (22:3-4).

History and Plot*

Previous day, Abraham is told to murder Isaac.

Abraham awakens, prepares, and journeys for three days.

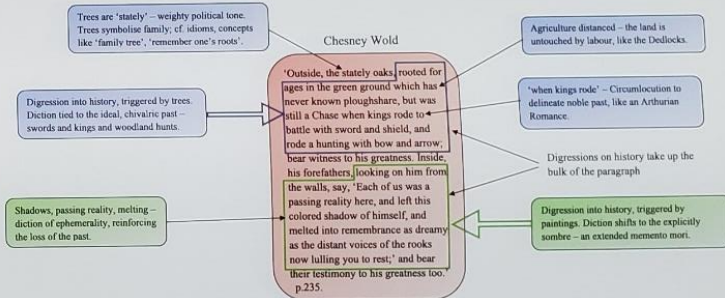
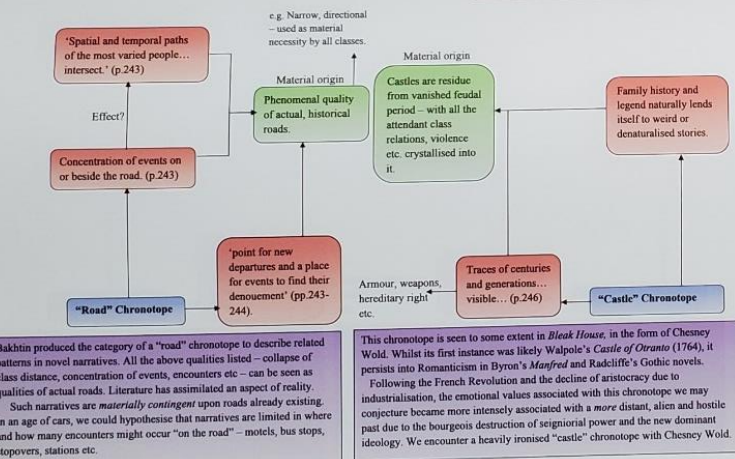
Discourse time expands over preparations.

Discourse time compresses three days

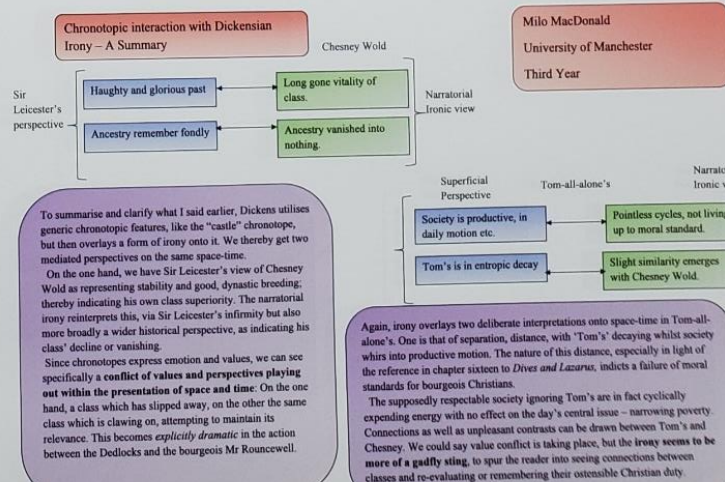
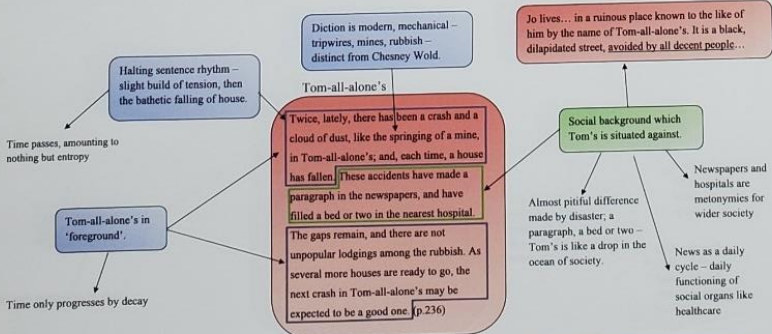
Lingers without interlunary on the charged preparations for human sacrifice; the journey-detail is silent, painfully mysterious, and emotionally unclear – time becomes tense and morally confusing.



Some chronotopes and their basic, historical-material development:



Closer Reading
The first digression stacks up three adverbial clauses, each subordinate to the one directly before. Looking at the grammar as a sensuous medium, the sentence seems to expand into this historical digression as if present time, whilst narrative attention is fixed on it. The way the trees and ground are weighty with fantasies of past aristocratic grandeur is redolent of one of Sir Leicester's daydreams. The second digression presents the notion of ancestry passing into family 'remembrance', lingering over it with rhetorical amplification. One perspective is that of Sir Leicester, read with total sincerity. Obviously, 'bearing witness' to this gaudy aristocrat's 'greatness' is ironic. A secondary, socio-historical irony can be spun out in addition. The second digression functions to the first as a historical foil. The shadowy passing of chivalry signifies a social development, as the aristocracy sinks into inactivity. The '[melting] into remembrance' is not just familial: it is also cultural memory of the erstwhile vitality of this class. The meaning of the passage is augmented and suffused with historical awareness. The emotional, spatio-temporal qualities of the passage overlaid with narratorial irony convey a **conflict of social values** – namely between the aristocratic past and emergent bourgeois modernity. The narrator's irony presents two perspectives on the relation to the past to exist in tension here.



Closer Reading
The foreground/background distinction I employ shows a gap, a distinction and a distance between two parts of society. One part, characterised by daily cycles, repetition, and socio-cultural productivity – medicine, newspapers etc. – stands in contrast to the other, decaying, sterile and generative of time passing. Employing this background-foreground distinction in time, the narrator is reinforcing the message of that parable – that the Kingdom of Heaven is unattainable because poverty has not been alleviated. Of course, daily cycles like newspapers are themselves repetitive – narratorial irony obtains here, since the indifferent progression of the wider society is circular to an extent, and doesn't reach those it needs to; a kind of spatio-temporal solipsism not unlike the "provincial town" chronotope Bakhtin classified (p.247; Bakhtin). Similarities obtain with Chesney Wold as seen earlier in the chapter – both are in a state of gradual decay. Both are subtly inferred to have unclear 'pasts as well; the ancestors 'melted into remembrance'; 'crazy houses were seized upon, when their decay was far advanced, by some bold vagrants.' (pp.235-6; Dickens). The space was born in obscurity, hence why Jo repeatedly says he 'don't know nothink' (p.235-6); it is shrouded in impenetrable ignorance, like Sir Leicester's marital secret, with this parallel bridging the gap between classes to a degree.

To summarise and clarify what I said earlier, Dickens utilises generic chronotopic features, like the "castle" chronotope, but then overlays a form of irony onto it. We thereby get two mediated perspectives on the same space-time. On the one hand, we have Sir Leicester's view of Chesney Wold as representing stability and good, dynastic breeding; thereby indicating his own class superiority. The narratorial irony reinterprets this, via Sir Leicester's infirmity but also more broadly a wider historical perspective, as indicating his class' decline or vanishing. Since chronotopes express emotion and values, we can see specifically a **conflict of values and perspectives playing out within the presentation of space and time**. On the other hand, a class which has slipped away, on the other the same class which is clawing on, attempting to maintain its relevance. This becomes **explicitly dramatic** in the action between the Dedlocks and the bourgeois Mr Rouncewell.

Again, irony overlays two deliberate interpretations onto space-time in Tom-all-alone's. One is that of separation, distance, with 'Tom's' decaying whilst society whirs into productive motion. The nature of this distance, especially in light of the reference in chapter sixteen to *Dives and Lazarus*, indicates a failure of moral standards for bourgeois Christians. The supposedly respectable society ignoring Tom's are in fact cyclically expending energy with no effect on the day's central issue – narrowing poverty. Connections as well as unpleasant contrasts can be drawn between Tom's and Chesney. We could say value conflict is taking place, but the irony seems to be **more of a gaudy sting**, to spur the reader into seeing connections between classes and re-evaluating or remembering their ostensible Christian duty.

What this poster is all about:

1. Here we will explain what a chronotope is, and apply it to the novel *Nicholas Nickleby*.
2. We will show how the novel can be read as a bildungsroman, which allows us to apply the theoretical concept of a chronotope.
3. Next, we will apply a reading of the novel to the theory to see how *Nicholas Nickleby* informs the chronotope of a bildungsroman.

What is a Chronotope?

- It is a theoretical concept created by Mikhail Bakhtin, a Russian literary critic, meaning: 'time space' (P.84)
- it is with chronotopes we see how time becomes imbued with meaning.

Chronotopes form the organising centre for fundamental narrative events

A chronotope gives us a way to read what a society think it is to be human

A hypothesis that can be tested by going back through the text, and applying it

This theory can be applied to the bildungsroman:

Bildungsroman means 'formation novel' and typically depicts the development of a young protagonist that in the end reaches maturity. It:

- Takes place in three stages.
- Is the 'symbolic form of modernity' as the youth of the protagonist represents its youth (P.5).
- Attaches a meaning to modernity as 'Europe plunges into modernity, but without possessing a culture' for it (P.5).
- Explores the contradictions central to modernity, settling them with *compromise*.

As the function of a chronotope is to take 'given historical conditions', in this case those of modernity, and 'work them into an artistic form', we see that for us, the Bildungsroman is the artistic form and can be read as a chronotope.

Nicholas Nickleby as a bildungsroman:

The three stages of a bildungsroman, as seen in *Nicholas Nickleby*:

Stage 1:

The protagonist is willing to work, and wants to earn their own money. In our case, this is the titular character Nicholas Nickleby.

"Are you willing to work, sir?"

"Of course I am!" (P.26)

Hence we see the Nicholas go to work at Dotheboys Hall in Yorkshire.

Stage 2:

It is at this stage that Nicholas seeks to find work appropriate to his status. He strives to work, but money is not the goal as that would compromise his moral integrity.

He leaves his newly found stage career, knowing it is not suitable, allowing him to serendipitously find work with the Cheeryble brothers.

Stage 3:

Finally, Nicholas Nickleby marries at the end of the novel.

Marriage represents a compromise between the autonomy of the individual, and socialisation. This is because through marriage the individual integrates into society, and reinforces its values through starting a family. Yet it is his choice, so he maintains some autonomy.

The contradictory coexistence of autonomy and socialisation as tenets of modernity are settled through marriage.

- In understanding the bildungsroman as a type of chronotope, we see how time revolves around the development of Nicholas, whose youth represents 'modernity's essence' (P.5). Therefore time becomes imbued with the values of modernity.
- All stages of Nicholas' development are constituent events of the novel. So, the chronotope of the bildungsroman becomes the organising centre of the book.
- The end of a bildungsroman confers meaning on the novel. For us, this conveys the importance of compromise to settle the contradictions of modernity.
- This chronotope shows us the sense of contradiction intrinsic to what it means to be human due to the values of modernity.

If *Nicholas Nickleby* is to be a bildungsroman, a type of chronotope, what does it tell us about the theory?

Part 1

The youth of modernity changes class dynamics:

- Sir Mulberry and Nicholas have a violent dispute.

'Nicholas... laid open one side of his antagonist's face'. (P.417)

- Sir Mulberry represents the aristocracy, and Nicholas the middle class.
- It shows Nicholas, the middle class, to be no longer obsequious to the aristocracy, Sir Mulberry.

If *Nicholas Nickleby* is to be a bildungsroman, a type of chronotope, what does it tell us about the theory?

Part 2

Suffering is necessary to settle the contradictions of modernity:

- For Nicholas to marry and reach maturity the death of Smike is necessary

"I am not afraid to die" – Smike (P.762)

- With Smike dying Nicholas takes him to Devon, isolating him from narrative events at the end of the plot
- This means he is not responsible for re-obtaining Madeline's wealth, his future wife, and therefore is not seen to marry for financial motivations
- It also allows for Nicholas' sister Kate to marry, as Smike was in love with her. Smike's death means Kate is free to marry Frank

Therefore, the death of Smike allows for two marriages to take place. Marriage being the compromise that resolves contradictions of modernity.

If we read the character of Smike as being representative of the working class it shows us how their death is required for the middle class to marry

Conclusion:

Applying a chronotopic reading of the text we realise:

- *Nicholas Nickleby* can be read as being allegorical for how modernity develops
- The chronotope shows how the novel is used to interact with historical conditions, and reveals the social permeability of the novel as a form.

It is also in engaging the text with the theory we see how modernity brings about changes in class dynamics, as well as revealing the suffering required for the settling of the intrinsic contradictions of modernity.

Works cited:

Dickens, Charles, *Nicholas Nickleby* (New York: Oxford University Press, 2008)
Bakhtin, Mikhail, *Dialogic Imagination: Four Essays* (Austin: University of Texas press, 2011)
Morreti, Franco, *The way of the world: the Bildungsroman in European culture* (Norfolk: Thetford Press, 1987)

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This research aims to:

- ## Introduction

This research is focuses on how the narrative world enters the storyworld. One way this is approached is through narrative metalepsis. In its simplest form, narrative metalepsis is when the narrator enters the storyworld.

To compare, this research also examines forking path narratives and how they introduce different worlds into the storyworld. Forking-path narratives can be momentarily understood as intrusions of possible worlds into the 'actual' storyworld.

Critical studies into these two concepts have claimed narrative metalepsis is the most significant in forwarding plot such as theorist Fludernik. This research aims to challenge this idea with evidence proving the inverse.

Linking to Nicholas Nickleby, this research is undertaken to identify, explain, apply and analyse the function of these in the novel, and this research argues that forking-path narratives are more important in the forwarding of major plot points than narrative metalepses.

Definitions, theories, critical studies of storyworlds, narrative metalepses and forking-path narratives were the Fludernik's critical study and psychoanalytical theories of narrative metalepsis were examined. There was an argument. Likewise, the focus of her argument on narrative metalepsis as the most important in forwarding that predominantly supported by Branigan's comparative piece on forking plots in literature to Bordwell's essay. There were some gaps discovered during the process of research as few critical studies have been undertaken comparing narrative metalepsis and forking-path narratives, and no study was found to have applied these to Dickens's *Nicholas Nickleby*.

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Therefore, a unique methodological approach was taken to find evidence to support this research thesis:

- Forking-path narratives were tracked across the entire text of Nicholas Nickleby.
- Patterns emerged: forking path narratives appeared consistently within the repeated motif of dream
- Analysed and interpreted the function and effect of this on the forwarding of the plot lines.
- Repeated the tracking process for narrative metalepsis.
- Pattern was less consistent: narrative metalepsis was present in moments of movement to peripheral plot strands but also minor character developments.
- Analysed and interpreted the function and effect of this on the forwarding of the plot lines.
- Retrospect was significant in making interpretations.

Forking-path narratives were more important in forwarding major plot strands in the novel. They assimilated a new 'possible' world into the 'actual' storyworld through the intervention of the dream world. For example, Mr Bray's prophetic dream, 'I dreamt [that] I alighted in the grave ("Nickleby", 714) and subsequently 'he is [found] dead' ("Nickleby", 718) predicted, forwarded and radically changed the direction of the major plot strand from Madeline marrying Gride, to Madeline marrying Nicholas ('Brangan', 108).

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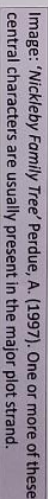
This can be seen again in Smike's dream of 'Eden' ('Nickleby', 763). The forking-path narrative prophesises Smike's death, retrospectively seals the door of redemption for Ralph and subsequently leads to his suicide. This changed the direction and forwarded the major plot line.

Narrative metalepsis were less important in forwarding the major plot strands but useful in signalling transitions to minor plot strands. For instance, the narrator becomes an active mediator embracing 'the opportunity' ('Nickleby', 448) to ascertain the condition of Sir Mulberry Hawk. The narrative metalepsis drew the implied readership's attention to a minor plot strand and foreshadowed the conflict between Hawk and Verisopht who started to Hawk, 'you did wrong' ('Nickleby', 494).

Similarly, the narrative metalepsis later emerged again to examine Ralph's 'odd' ('Nickleby', 570), threatening and shape-shifting identity. However, this character development had no direct or visible impact on any of the major plot lines later in the novel retrospectively.

An interesting pattern was found on where these narrative techniques predominantly concentrated in the novel.

Forking-path narratives appeared in the final third of the novel further evidencing their importance in catalysing the forwarding of major plot lines and the 'tying up' at the end of the novel. On the other hand, narrative metaepisodes were found mid-way through the novel and therefore arguably slowed down and delayed the forwarding of the narrative ('Richardson', 392).



This research found evidence to support the thesis that forking-path narratives are more important in the forwarding of major plot points than narrative metalepses as asserted by Fludernik. This was evidenced through the interventions of the 'possible' dream world.

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Narrative metaphors rather than redirections towards peripheral plotlines such as the episode between Hawk and Verisoph. It also offered perspectives on character development which were less significant on forwarding the plot as a whole.

Retrospect was significant in making this distinction of importance between forking-path narratives and narrative metalepsis.

Abbott, Porter, *The Cambridge Introduction to Narrative*, (Cambridge: Cambridge University Press, 2008).

Brangan, Edward, 'Nearly True: Forking Plots, Forking Interpretations: A Response to David Bordwell's 'Film Futures'', *JHUP*, 31 (2002).

Dickens, Charles, *Nicholas Nickleby*, (Oxford: Oxford University Press, 2008).

Fludernik, Monika, 'Scene Shift, Metalepsis, and the Metaleptic Mode', *PSUP*, 37 (2003).

Richardson Brian, 'Unnatural Narrative Theory', *PSUP*, 50 (2016).

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PROPP'S SPHERES OF ACTION (SOA)

EXPLORING SOA THROUGH NICHOLAS NICKLEBY

BY KAYLEIGH HICKS

UOM

WHAT ARE SOA?

In the words of Propp, Spheres of Action are functions which 'join together' the narrative. To put it plainly, there are seven character functions seen in the fairy tale. We can use them in a variety of ways, from fiction to film. An example of SOA used in relatively recent film could be Shrek, with Prince Charming as the false hero and Shrek as the hero.

For those unfamiliar, Nicholas Nickleby is an early work by Charles Dickens, published in 1838/9 and set in the 1820s. It is a bildungsroman exploring the life and struggles of Nicholas Nickleby after his father dies. Nicholas, his sister, Kate, and his mother have to outsmart his uncle Ralph with the help of their friends.

POSTER AIMS AND THE WHY

My aims in making this poster are to explain Vladimir Propp's Spheres of Action in an accessible way, and apply that to Nicholas Nickleby. I aim to mention challenges and address common questions. I will then conclude with musings on whether SOA should still be used today and why.

After reading SOA in theory and the FAQ, you may wonder what the point of it is. As addressed in the FAQ, the 'hero' and 'villain' seems a little outdated. How would we classify Jojo's Phoenix character in 2019's Joker? However, it is a simple way to see the interrelation between characters, and the commonalities in different texts. As a reader, it was surprising to me to see the 'Princess' father involved. Some films flip this, such as in 2010's Tangled.

SOA CHALLENGES AND FAQ

You cannot apply Spheres of Action to every work of Dickens. For example, Bleak House. This is because, unless you position Lady Dedlock as the hero and Mr. Tulkinghorn as the villain, there are no clear cut archetypes for the characters to fall into. However, some of Propp's other theories do work for Bleak House better than Nicholas Nickleby, for example, Esther fits the Hero's transformation in Propp's Functions.

ARE SPHERES OF ACTION OUTDATED AND TOO ARCHETYPICAL?

Spheres of Action are just as relevant now as they were then. We can apply SOA to all sorts of films, too (Stardust and Avengers). It is one way of understanding characters and their motivations.

IS IT SEXIST TO INCLUDE A PRINCESS AND NOT A PRINCE?

Propp's SOA should be taken contextually. Given the time that fairy tales were written, it can't be too much of an assumption to say there weren't many female heroes. Dickens gives the 'princess' trope a Victorian update by giving her financial agency.

EXPLORING SOA THROUGH NICHOLAS NICKLEBY

PROPP'S SPHERES OF ACTION (SOA)

HERO



The hero is the focus of the narrative, and often the text is named after them e.g. Mary Barton by Elizabeth Gaskell. The hero often departs for a journey set by the dispatcher, the hero breaks their isolation, is pursued by the villain, and marries the princess.

VILLAIN



The villain's main objective is thwarting the hero's mission and preventing the hero from getting married to the Princess. There is often a pursuit.

DONOR



The donor often provides the hero with a magical gift and/or has magical qualities.

HELPER



The helper often aids the hero in breaking their isolation or helping the hero thwart the villain in some way.

EXPLORING SOA THROUGH NICHOLAS NICKLEBY

PROPP'S SPHERES OF ACTION (SOA)

DISPATCHER



The dispatcher sends the hero on their mission, either with or without malicious intent. The hero may report to the dispatcher on how they're finding the mission.

THE PRINCESS AND HER FATHER



The Princess is the hero's 'reward', and the father often stands in the way of that reward. Sometimes, however, the father is the one giving the Princess as the reward.

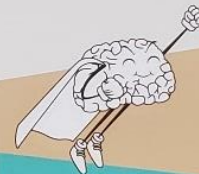
FALSE HERO



The false hero could appear to be the hero at first, but is exposed. They sometimes betray the hero, sometimes just act as a hero's double, which means two characters that parallel each other.

APPLYING SOA THROUGH NICHOLAS NICKLEBY

PROPP'S SPHERES OF ACTION (SOA)



HERO

Nicholas Nickleby is the hero because we see him grow up, and he is pitted against Ralph Nickleby, his uncle. He departs on his journey in CH 13 by fighting the Squeers, 1848 preface: "I saw no reason why such a hero should be lifted out of nature." (p.18, NN). Nicholas is also the titular character, as with Mary Barton and something Elizabeth Gaskell thought about doing for North and South.

VILLAIN

Ralph Nickleby is the villain, with the attitude that "there is nothing like money" (p.3, NN). He pursues Nicholas several times, beginning from Nicholas' fight with the Squeers in CH 13. He kills himself out of frustration and pity, but you could argue it is a sudden burst of conscience.



DONOR

The Cheerybles provide Nicholas with a job and home in CH 35 and Frank Cheeryble marries Kate in CH 65, preventing her from being a prostitute.



HELPER

John Browdie helps Nicholas escape from the Squeers in CH 13 and saves Smike in CH 28.

APPLYING SOA THROUGH NICHOLAS NICKLEBY

PROPP'S SPHERES OF ACTION (SOA)



THE PRINCESS AND HER FATHER

Madeline is sought after by Gride and Nicholas. Described as "Fresh, lovely, bewitching, and not nineteen" (p.613, NN). She indirectly gives him the task of saving her from Gride. Marries Nicholas at the end.

FALSE HERO

Smike is Nicholas' cousin and falls in love with his version of the Princess, Kate. He is described as "poor, dead" (p. CH 65).

Smike, his name ironically close to the word 'smile', is a tragic figure and may have been a hero if written in another time.

Elizabeth Gaskell planned on writing Mary Barton as John Barton, but changed her mind at the London publishers' request. John Barton could be considered a false hero.



DISPATCHER

Ralph could be seen as the initial dispatcher, as he sends Nicholas to Dotheboys School CH 3.

PROPP'S SPHERES OF ACTION (SOA)

EXPLORING SOA THROUGH NICHOLAS NICKLEBY

CONCLUSION

As you can see, SOA can be applied to media as diverse as Nicholas Nickleby, Shrek, The Avengers. It shows patterns and archetypes that permeate popular culture and helps the reader/critic examine and track character interaction and motivation.

It is interesting to note that Propp's Morphology wasn't studied in English until the 70s, so although writers like Charles Dickens were not influenced by his work, Dickens may have seen these patterns in fairy tales himself and chosen to replicate them.

We can use theory to understand Nickleby by closely examining characters, and we can use Nickleby to understand theory because of the interaction of the characters.

Overall, I think my poster was successful in communicating Propp's theory in an accessible way; however, I think the design and other elements could have been improved. If I had more space, I would've included more modern examples, and references to other texts.

FURTHER READING

- Charles Dickens, Nicholas Nickleby, ed. by Paul Schlicke (Oxford: Oxford World's Classics, 2008).
- For further reference of Propp's Functions and topics discussed, see this text.
- Charles Dickens, Bleak House, ed. by Stephen Gill (Oxford: Oxford World's Classics, 2008).
- A novel that defies hero/villain archetypes but still uses conventions such as the fallen woman and the disgraced hero.
- V. Propp, Morphology of the Folktale, ed. by Louis A. Wagner, trans. by Laurence Scott (Texas: University of Texas Press, 1971).
- A more in-depth look at the functions of Fairy Tales. This can be applied to novels, short stories, etc.
- Charles Dickens, Hard Times, ed. by David Craig (Middlesex: The Penguin English Library, 1983).
- An interesting take on the Princess and her Father SOA.
- Elizabeth Gaskell, Mary Barton, ed. by Stephen Gill (Middlesex: The Penguin English Library, 1983).
- Propp's SOA is applicable here, but with a woman as hero.

